



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

delicacy of texture found in the Flemish pieces (Case 22). In Case 7 are many examples of the early Gothic points, made by weaving threads together. As time went on these gave place to scallops of more complicated designs, which require many bobbins. One very unusual piece is seen in the lower part of this case. The design is one of deep scallops containing a lily surrounded by a circle, and is adapted from "punto in aria," the small raised places being seldom found in bobbin lace. Beside these laces made of linen thread are several specimens of gold lace and gold and silk combined. The millet seed ascribed to Genoa and the shell-like scallop made in Venice and towns and countries under its control are easily distinguished. In one piece of Genoese bobbin lace of the eighteenth century, the design was originally made for "reticella." In Case 8 are shown the early *punto di Milano* of the seventeenth century, made without a "réseau," as well as the pieces of the eighteenth century in which a strong net or "réseau" of plaited threads is found.

Spanish laces are closely connected with the Italian laces, and though like them in some respects, have marked characteristics of their own. The two small scallops made of colored silks and gold thread shown in Case 21 are very rare. Above these and on each side of them are the Spanish laces, of which the outline is of tape made with bobbins, but edged and connected by needlework. To the casual observer this gives the appearance of a point lace, but if looked at more carefully the difference will be seen in the cloth-like texture, as well as the badly drawn scrolls, caused by the twisting of the tape. In the best examples of this lace the tape was shaped on the pillow, but later straight tape was curved to fit the pattern, giving a very clumsy effect. The Spaniards have made much drawn-work, more delicate in appearance than the Italian work and less durable. In Case 21 is seen a needlepoint handkerchief, the design of which is made in imitation of the drawn-work.

France, and Belgium and Holland also, played an important part in the history of lace. France is represented by two pieces of *point d'Alençon* of the eighteenth and nineteenth centuries, and by several interesting pieces of *Valenciennes* lace, which are arranged chronologically in the case, the earliest, a piece of wonderful delicacy and elaborateness of design, at the top, and the simpler and much coarser piece, of the present day, at the bottom. Two pieces of lace called *point d'Angleterre*, but really of Flemish make, are in the middle of this case. They suggest strongly the French point laces, but are a mixed lace, the pattern being made with a needle, and the "réseau," or net ground, with bobbins. Nothing is finer in texture than the Flemish lace known as *Binche*, which takes its name from the town in which it was first made; but better known to the general public are

Malines or *Mechlin*, *point duchesse* and *point d'esprit*.

The embroideries are of interest in connection with the lace to which they are so nearly related. In many of the pieces shown are found the same stitches which are seen combined with the lace work in "punto tagliato."

Notes.

MR. FREDERIC ALLEN WHITING, Secretary of the Arts and Crafts Society, gave a talk in the lecture room of the Museum before the Tuesday Morning Club on November 7. Mr. Whiting spoke of the work of the Arts and Crafts Society, and also showed a number of lantern slides illustrating the loan collection of American Silver now in the Museum, briefly commenting on the more important pieces.

SIGNORINA CAROLINA AMARI will give an explanatory talk upon her collection of Italian lace, now exhibited in the Textile Room of the Museum, on Friday morning, December 14, at 10 o'clock. The talk will be repeated for the convenience of teachers on Saturday morning, at 9.30. Tickets should be obtained in advance at the Museum or by written application to the Director. The number is limited by the capacity of the room.

THE PORTRAIT OF MR. EDWARD ROBINSON, former Director of the Museum, which was commissioned by the Trustees and painted by Mr. Edmund C. Tarbell, has arrived at the Museum and is now on exhibition in the Fourth Gallery.

THE WALLS OF THE GREEK TERRA COTTA ROOM have been repainted in a lighter tint during the past few weeks and the cases temporarily rearranged. The chief purpose of the change has been to provide more light in the interior angle of the room, but advantage has been taken of the opportunity for experiment with a view to the choice of backgrounds in the new building.

THE LIBRARY, THE PRINT DEPARTMENT, AND THE TEXTILE ROOM in the basement are now open on Saturday afternoons.

ADMISSIONS TO THE MUSEUM during the months of September and October amounted to 45,708 as against 45,637 in 1905. The attendance on Sundays during these two months was 22,475 as compared with 22,468 in 1905. The total number of admissions for the year up to November 7 shows an increase of 15,264 over 1905.

MR. A. MORRIS CARTER, Librarian of the Museum, has been appointed Secretary to the Director, his duties including supervision of registration. Mr. Oric Bates, who has assisted in the Classical Department since September 1, has been appointed Temporary Assistant in Charge of the Department of Egyptian Art.